

# Ausklang

2020

for Flute (also Alto Flute), Viola, Piano and Double Bass

*Dedicated to Ensemble Klangrauschen*

Benjamin Janisch \*1997

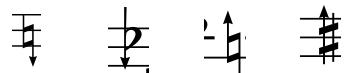
## Introduction

*Ausklang* is a very special piece to me, that not only represents the ending of an important part of my life; the end of my bachelor degree and the farewell to my professor, who opened my eyes to a life of composition ahead, but also the ending of a compositional chapter, in which I have worked primarily with a ‘technical’ mindset as opposed to an artistic one.

In this piece, my main focus was to achieve a processual ‘*Klang*’ evolution, which begins with a punctual soundscape and through systematic intensification, reaches a constant and static ‘*Klangraum*’. The soloistic and rather recitative phrases towards the end of the piece should bring contrast to the autistic and somewhat ‘mathematical’ structure which underlies the development in the first part of the piece. The expressions which I have articulated with these ‘improvisations’ represent an area of composition, which I have recently begun to explore and wish to enter more intensely.

## General performance remarks:

- All accidentals are only valid for the note directly following. In some situations, I have added natural signs to avoid confusion.
- Quartertones are to be interpreted as ‘approximately’.



- All slurs are a representation of phrasing.
- *m.v.* = molto vibrato, *s.v.* = senza vibrato, *ord.* = ordinario, *sost.* = sostenuto
- = represents a long fermata.
- All dynamics should be interpreted as *possible*. In some situations, the dynamics have been put into quotation marks to amplify this.

## C-Flute as well as Alto Flute:

- = represents tongue ram. The note in parenthesis is the approximate resulting pitch.  
*flz.*
- = represents flutter tongue.

*pizz.*

- = represents tongue pizzicato.
- *ord.* → (*flz.*) = gradual transition from *ord.* to flutter tongue.  
(The same principle for a gradual transition to triller.)

## Viola and Double Bass:

- = represents increased bow pressure, however with the noted pitch still perceivable.
- *ord.* → ( ) = gradual transition from *ord.* to increased bow pressure.

## Piano:

- For the performance, the pianist should locate the following flageolet points on the strings in the counter octave:
  - On the C string: the natural seventh
  - On the C sharp string: the natural seventh and major third
  - On the D string: the natural seventh and major third
  - On the D sharp string: the natural seventh

A musical score for piano. The top staff uses bass clef and has notes with dynamic markings such as *p*, *f*, and *ff*. The bottom staff uses bass clef and has notes with fingerings: *8va* (octave up) and *8vb* (octave down), separated by a dashed line.

- = whilst dampening the strings with the right hand, the left hand plays the notated pitch. This is cancelled with ‘*ord.*’.

written as sounding

# Ausklang

2020

Dedicated to Ensemble Klangrauschen

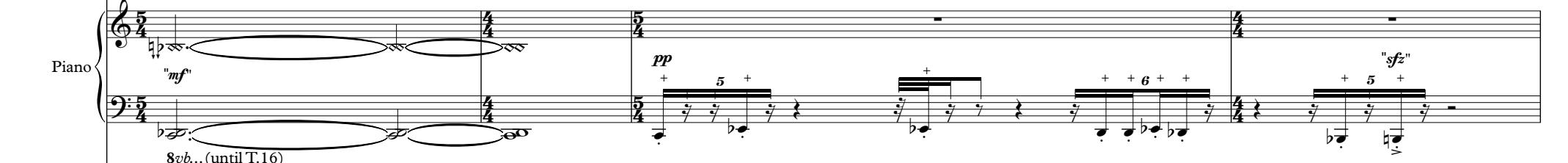
Benjamin Janisch \*1997

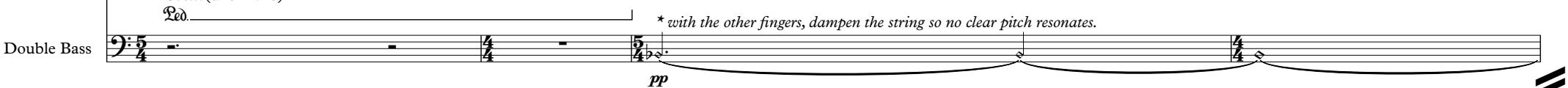
 = approx. 49-54

**A**

Alto Flute: 

Viola: 

Piano:   
"mf"  
8vb... (until T.16)  
Ped.

Double Bass: 

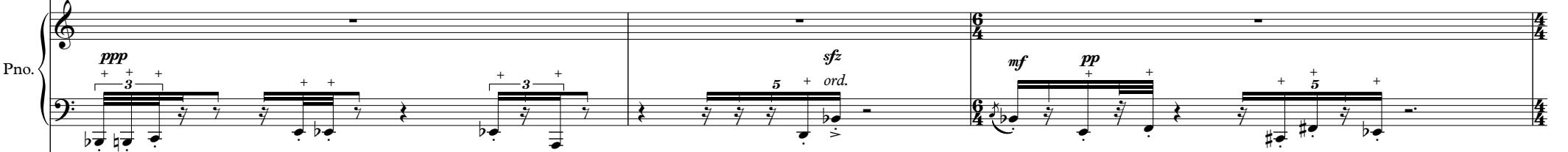
*pizz.*      *pp*      *sfz*      *pp*

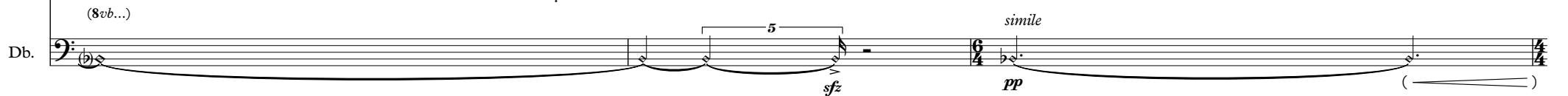
*3 t.r.*      *t.r. 5 t.r.*

\* with the other fingers, dampen the string so no clear pitch resonates.

Fl.:   
"mf"      *t.r. 3*      *5 t.r.*      *6*      *5*      *ord.* → (flz.)

Vla.:   
*sfz*      *arco*      *pp*      senza sord.      *ord.* → (□)

Pno.:   
*ppp*      *3 + +*      *3 + +*      *sfz*      *5 + ord.*      *mf pp*      *+ 5 +*  
(8vb...)      simile

Db.:   
*sfz*      *pp*      (—)

**B**

8 → *flz.*  
 Fl. *sf*  
 Vla. →   
*con sord., sul pont. "sfz"*  
 Pno. *"sfz"*  
*(8vb...)*  
 Db. *pizz.* *pp* *5* *6* *ord. 5* *arcosimile* *sub.ppp* *sfz* *3* *ord.* *3* *+*  
*3 pizz.*



11

**C**

Fl. *ord.* *3* *3* *5* *ppp* *t.r. 5* *pizz.* *ord.* *flz.*  
 Vla. *arco* *sfp* *pizz.* *3* *5* *arco* *mf* *ord.*  
 Pno. *5 + ord.* *ord.* *3* *5 +* *"sfz"* *pp* *mp*  
*(8vb...)*  
 Db. *pizz.* *5* *6* *mp*

15

Fl. *ord.* *pizz.* 3 *t.r.* 5 *t.r.* *t.r. t.r.* *pizz.* *ord.* **D** *t.r.* 5 *ord.* *t.r.* C-Flute *ord.* 3  
*pp* *pp* "sfz" "mf" "sfz" "sfz" "sfz" "sfz"  
*spiccato* 5 *ord.* 3 *sfp* *sfp* *sfp* *pp*  
*pp* *m.v. (poss.)*  
*Pno.* *ord.* 3 + 5 + + *ord.* 3 + 5 + ++ *loc* *ord.* 3 + 5 + + *ord.* 3 + 5 + + *sfz* *sfz*  
*(8vb...)* *arco* 3 *flautando* *ppp* *sfp* *sfp* *pp* *m.v. (poss.)*  
*Db.* 5

19

Fl. *pizz.* *t.r.* 5 *t.r.* *ord.* 3  
*sf* *sfp* *pp* *p* *sfp*  
*f* *sfz* *pp* *pizz.* 5 *arco* *sfp* *3*  
*Vla.* *5 ord.* *mf* *sfz* *sfz* *p* *sfz* *sfz*  
*Pno.* *"f"* *6* *6* *6* *5 ord.* *3*  
*"f"* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*  
*Db.* *8vb* *ord.* *pizz.* 6 *mp* *p* *3* *sfz*

22

Fl. (mp) *sforzando* 5 *pp* 5 *sf sub.p* *ppp* *pp*

Vla. (mp) 3 *sforzando* 5 *pp* 5 *sf sub.p* *ppp* *pp*

Pno *mp* *sforzando* 3 5 *sf* 5 5 "mf" 8<sup>vb</sup> 8<sup>vb</sup>

Db. 5 *mp* *sforzando* 3 *pp* 5 *sf* 5 *mp* 3

E

poco rit... a tempo

26

Fl. 3 *pp* *mf sub.p* *mf* *p* *f sub.p* 3 *f* 5 *pp sub.f*

Vla. 3 *pp* *mf sub.p* *mf* *p* *f sub.p* 3 *f* 5 *pp sub.f*

Pno 3 *mp* *poco a poco cresc.* 5 3 6 3 5 *f* *ff*

Db. 3 *mp* *poco a poco cresc.* 5 3 6 3 5 *f*

flz. ord.

Musical score for orchestra and piano, page 29, measures 29-5. The score includes parts for Flute (Fl.), Violin (Vla.), Piano (Pno.), and Double Bass (Db.). Measure 29 starts with a dynamic of *poco improvisando*. The flute has a melodic line with grace notes. The violin follows with a line marked *ord.* and *pp*. The piano provides harmonic support. Measure 30 begins with a forte dynamic (**F**) followed by *simile*. The flute continues its melodic line. The violin's dynamics change through *mp*, *sub. pp*, *mp*, and *pp*. The piano maintains its harmonic function. Measure 31 shows the flute and violin continuing their respective melodic and harmonic roles. Measure 32 introduces a dynamic of *p*. The piano's bass line is prominent. Measure 33 features a dynamic of *sf* for the double bass. Measure 34 continues with *sf* for the double bass. Measure 35 concludes with a dynamic of *sf* for the double bass.

Musical score for orchestra and piano, page 32, measures 32-33. The score includes parts for Flute (Fl.), Violin (Vla.), Piano (Pno.), and Double Bass (Db.). The key signature changes between measures. Measure 32 starts with a dynamic of *mf*, followed by *pp*, *p*, *5*, *mf*, *3*, *5*, *5*, and *pp*. Measure 33 begins with *poco improvisando* and ends with *senza sord.*. The piano part includes pedal markings (*Ped.* and *Ped. sord.*) and dynamic markings like *mf*, *pp*, *p*, *pp*, *p*, *pp*, and *p*. The double bass part features sustained notes with slurs and dynamic markings *flautando*, *pp*, *p*, *pp*, and *p*.

6 35 G

Fl.

Vla. *poco improvisando*  
*mf* 5      *pp*      *mf*      *simile*      *fff*      *simile*

Pno. *pp* 3      6      *sfz*      *pp*      *ord.*

Db. *Ped.* 8<sup>vib</sup>      *Ped.*      8<sup>vib</sup>      *Ped.*      *Ped.*

*mp sub. pp*      *mp*      *pp*

39

Fl. *p*

Vla. *simile* 3      *mp*      *f sub. p*      *f*      *mf* 5

Pno. *mf*      *p*      *pp* 5      *mf*

Db. *Ped.*      *Ped.*      *Ped.*      *mf*

*mf*      *p*      *mp sub. pp*      *mf*      *sub. p*      *mf*

Musical score for Flute (Fl.), Violin (Vla.), Piano (Pno.), and Double Bass (Db.). The score consists of four staves. The Flute staff starts with a melodic line. The Violin staff follows with a rhythmic pattern marked '3'. The Piano staff is grouped by a brace and includes dynamic markings 'mp', 'sff', and 'p'. The Double Bass staff provides harmonic support. The score concludes with a dynamic marking 'tr.' and a page number '7'.

Musical score for Flute (Fl.), Violin (Vla.), Piano (Pno.), and Double Bass (Db.). The score consists of four staves. The Flute and Violin staves are positioned above the piano, while the Piano and Double Bass staves are below. Measure 45 begins with a dynamic of *poco improvisando*. The Flute has a sustained note with *sff* (sforzando) and *sost.* (sustained). The Violin has a sustained note with *sul pont.* (on the bridge) and *sff* (sforzando) and *sost.* (sustained). The Piano has a dynamic of *pp* (pianissimo) and *sff* (sforzando). The Double Bass has a dynamic of *Pedal freely*. The score concludes with a dynamic of *ord.* (ordinary).

Musical score for orchestra and piano, page 8, measure 47. The score includes parts for Flute (Fl.), Violin (Vla.), Piano (Pno.), and Double Bass (Db.). The instrumentation is as follows:

- Flute (Fl.):** Playing eighth-note patterns.
- Violin (Vla.):** Playing eighth-note patterns, dynamic *pp*.
- Piano (Pno.):** Playing sixteenth-note patterns. The bass part has a dynamic of *f*. The treble part has dynamics of *pp*, *pp*, and *simile*.
- Double Bass (Db.):** Playing eighth-note patterns, dynamic *pp*.

Text markings include *con sord., sul tasto* above the violin part, *simile* above the piano treble part, and *sul tasto* above the double bass part.

Musical score for Flute (Fl.), Violin (Vla.), Piano (Pno.), and Double Bass (Db.). The score consists of four staves. The Flute and Violin parts are at the top, while the Piano and Double Bass parts are at the bottom. The score includes various dynamics such as *poco rit...*, *ff*, *sff*, *sff sost.*, *senza sord.*, *ord.*, *a tempo*, *pp*, *sfz*, *ff*, *sfz*, *mp*, and *v.*. The piano part features sustained notes and dynamic changes between measures. The double bass part provides harmonic support with sustained notes and rhythmic patterns. Measure numbers 50 and 51 are indicated.

53

I

quite static...    poco a poco rit...until end

Fl.

Vla.

Pno.

Db.

*simile*

*s.v.*  $\frac{5}{4}$

*con sord., s.v.*  $\frac{5}{4}$

*p*

*pp*

*pp*

*ppp*  $\frac{3}{4}$

*s.v.*  $\frac{5}{4}$

*pp*

57

Fl.

Vla.

Pno.

Db.

*mp*  $\frac{3}{4}$  *sub.ppp*

*mp*  $\frac{3}{4}$  *sub.ppp*

*5* *pp*

*5* *pp*

*5* *pp*

*8vb*

*3*

*sub.ppp*

*5* *pp*

Musical score for Flute (Fl.), Violin (Vla.), Piano (Pno.), Double Bass (Db.), and Cello (Cello). The score consists of two systems of music.

**Flute (Fl.)**: Playing sustained notes. Dynamics:  $\text{f}$ ,  $\text{p}$ ,  $\text{mp}$ .

**Violin (Vla.)**: Playing sustained notes. Dynamics:  $\text{f}$ ,  $\text{p}$ ,  $\text{mp}$ .

**Piano (Pno.)**: Playing sustained notes. Dynamics:  $\text{f}$ ,  $\text{p}$ ,  $\text{mp}$ . Pedal markings:  $\text{Ped.}$ ,  $8^{\text{vb}}$ ,  $\text{Ped.}$ ,  $8^{\text{vb}}$ ,  $\text{Ped.}$

**Double Bass (Db.)**: Playing sustained notes. Dynamics:  $\text{p}$ ,  $\text{mp}$ .

**Cello (Cello)**: Playing sustained notes.